

NO:9 30P

ARTIFICIAL LIFE

SOME THINGS MATTER !

The REDSKINS

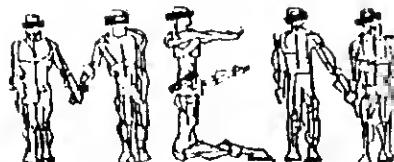
NEW ORDER

CHRISTIAN
DEATH

FLOWERS
in the
DUSTBIN

TEA HOUSE
CAMP

IPSO
FACTO



The MOODISTS

THE JUNE BRIDES:

Party Day



There seems to be a smell of boredom in the air as 1984 is 3/4's over....so let's do something about it and fight this apathy....fight back and reject what you don't want....moaning and groaning about everything isn't going to bring about change - only you can by having a positive outlook on everything.

New address:-

Jake/Artificial Life,
11 Pleshey Road,
London, N.7.

It Swings!

SOME THINGS MATTER Vol 1 - a cassette compilation is still available featuring Mercenary Skank, Look Back In Anger, The Committee, Le Lulu's, Geschlecht Akt, I'm Dead, The Tempest, Pink and Slack, Joseph Surface. Available for £1.50 inc. p & p. Cheques and postal orders made payable to J. Jacob.

Back issues: No 1 - 7 sold out.
No. 8:- Under 2 Flings, Spear Of Destiny, Bone Orchard, Bootbill Foot-Tappers, Joelz, Look Of Knowledge, Pogues, Skeletal Family, Jasmine Minks, Violet Femmes.

PASSION PLAY:-

The Mirror Breaks (All The Madmen) - The Mob
Spiritwalker (Sitz) - The Cult
In The Ghetto (Mute) - Nick Cave
The Kiss (Anagram) - Jools
A Pagan Place (Ensign) - The Waterboys
Las Vegas Story (Animal) - Gun Club
The Word Of The Womb (Mortarhate) - Hagar The Womb
Let The Tribe Increase (All The Madmen) - The Mob
Vengeance (Abstract) - New Model Army
Remember/Gypsy Blood (Automatic) - Doll By Doll



THANKS TO
EVERYBODY THAT KEEPS
ARTIFICIAL LIFE ALIVE!

TYPING:- JILL

SOME THINGS MATTER!

BLOWS

THE FUTURE IS CANCELLED

Albums....

Tocsin (4AD) - Xmal Deutschland

When Xmal first appeared in this country they were fresh and exciting as was their debut album but subsequent visits proved the music wasn't progressing. However, "Tocsin" finds the band losing some of their power as they pursue a more adventurous trail with their music....comparisons are inevitable but I'm not going to make them as I find this album refreshing. It might lose them some fans but they'll gain new ones. Check it out!

The Industrial Records Story 1976 - 1981 (Illuminated) - Various

You either love the likes of Throbbing Gristle or you consider them to be self-indulgent crap. This record is a guide to their label between 1976 - 1981 featuring the likes of Cabaret Voltaire, SPK, Clock DVA, Leather Nun, as well as William Burroughs and Elisabeth Welch (singing "Stormy Weather") - it's interesting to see how the bands were in their early days and how they've subsequently changed which results in interesting listening.

Baltimore (Bebold The Precious Stupa) Positive Paranoia (Cherry Red) - The Bodhi-Beat Poets

The Bodhi-Beat Poets is in fact one person, a white American called Craig Runyon, a rather quiet softly spoken man who now lives in London - Well that was my impression on meeting. However, on record his rantings are not softly spoken but shouted with a sense of urgency and anguish. The disturbing rantings cover topics such as the "Music Business", "Wake Up Unemployed" and the viciously described "Baltimore" while the music is supplied by David Harrow's keyboards and dance rhythms. Despite the fact that this is one of the most essential albums of the year, Cherry Red have spent a mere £200 on promotion resulting in Craig having to send taped copies himself to fans....typical record company - they don't recognise talent even when they have it.



A Word To The Wise Guy (Beggars Banquet) - The Mighty Wah!

After a long period of time, the Mighty Wah return with a new LP, a hit single and a new record label. However at the end of the day you either love or hate them as the music of Wah! never seems to change drastically although the songs are split up by disco/soul pieces - "You Learn Parts 1 - IV"....a message on surviving. Yes, Wah! is a man of messages and passion....so beware because the Mighty Wah! know....just read the sleeve notes on the back cover....you'll buy it!

Touch And Let Go (Sit 2) - Eternal Triangle

Play electro pop music with emphasis on synths and harmonies. Very easy listening with the vocals by ex Fischer Z member, Steve Sholnik backed by Nicola Hitchcock giving this band chart potential although it's not my cup of tea.

N'Tu Tu (Africagram) - Genesis Gospel Singers

I don't know much about gospel singers and I don't understand African so I don't know what they're singing about. A bit of a culture shock which is pleasant sometimes. Perhaps they're singing "Fuck the system! Meat means murder!" I'd like to think so.

Ecstasy And Vendetta Over New York (Noir import - cassette) - Sex Gang Children

A rather pricey affair but it captures the Sex Gang at a time when they could create ecstasy. With everything from "Cannibal Queen" to "Children's Prayer" etc. it's essential to every young goth record collection.

She wouldn't listen to



The X-Men creates chaos and frenzied fun....anything can happen in their set of 60's punk covers and their own songs about ghosts and girls. There was the time when they came on stage and burst into the "James Bond theme" when the spotlights exploded, the drum kit fell apart, the guitars went out of tune, but the band played on, led by the hyperactive singer, Mark and his twelve inch quiff and backing singers, Deb and Sue, along with Tim on Framus bass, Miles on Fender guitar and Tom on Trixon drums.

Interviewing the X-Men is a bit like their gigs....hard work and chaotic. With several X-Men and women sitting around the taps machine you tend to wish you were somewhere else, like cleaning your goldfish bowl out.

Deciding on whether to believe the likes of Mark, Tom and Tim, the band were formed a year ago either in Kentish Town Road, Paris or at a party. How anyone can be inspired by Kentish Town Road remains to be seen but the band have played over forty gigs and had just one line up change with Sue and Deb replacing the previous backing singers Jane and Donna who liked The Monkees too much.

Of course you'd assume that the name comes from the comic of the same name but Tom says "It means unknown quality....'X' this is so that we don't get sued by Marvel Comics" while Mark is quick to point out "What are Marvel Comics? I've never heard of them and I thought of the name. I hate comics! I read The Beano! I don't like those strange DC Batman things."

THE JUNE BRIDES

The June Brides can usually be found playing their powerful pop music in venues such as The LIVING Room. Their music is pushed along with the use of violins, giving the songs more depth and variety eg. "In The Rain" (current single).

The line up consists of Beez (guitar/vox), Phil (guitar/vox), Ade (bass) - all present at interview, as well as Chris (drums), Frank (viola) and John (trumpet).

The band formed about a year ago out of the ashes of International Rescue whose claim to fame was supporting The Hives at The Venue and doing a cover version of "I'm A Believer." Your humble writer was present at that gig and was far from impressed. However, the June Brides have come a long way musically since International Rescue as they approach their music in a fresh and exciting way as well as make use of violin and trumpet on certain songs for reasons best explained by Phil.

"It just seems like a good idea as it widens the sound a bit and makes it more interesting as it can get a bit dull with just guitars and bass."

Having done a demo tape, the band read about The LIVING Room in NME so decided to pester Alan into giving them gigs but they had played other gigs as Phil points out.

"Before, we played with The Mob and The Apostles and weird little things but since we've been playing here it's been so easy to get gigs."

So what is the attraction of playing back rooms in pubs Beez?

"It's quite an intimate set up and there are a variety of bands playing here," while Phil adds, "it's more like gigs should be. I'd prefer there to be hundreds of little places like The LIVING Room to play in."

Despite the fact that the band feel they're playing to the same people at The LIVING Room, they still want to stay clear of the more established venue and would rather support bands such as The Thrills, The Nightingales....but you can't be a support forever so how far do you want to go?

Your humble writer is unconvinced but the X-Men did appear on the trash circuit when it was quite small but have now moved away from it for various reasons. Tom explains, "They think we're too silly or something because we can't play as well as them and they resent it." Mark adds, "We enjoy ourselves too much and I see ourselves as more than just a trash band." The band would like a wider audience and even pursue their own COD MOVEMENT as explained by Mark, "There was soul, then rock and now COD."

As previously mentioned their set covers classics such as "My Generation"....you'll never hear another version like it and their own songs and as Mark says, "We'd be a political band if I knew anything about it."

The band's debut single "The Ghost" was recently released on Creation but the band would like to bring life to labels such as Pickwick, Ronco and K-Tel. Tom would especially like to sign to Ronco, "So that we'd get those helpful household goods such as the backword head looker or pop your button on thing"....whilst on the subject of household hints....how does Mark's quiff stick up? "Lots of patience, hairspray, backcombing, hairdryer, years and years of practice! If I use sugar water the cat eats my hair."

Finally, the ambition of the X-Men is best summed up by Mark. "Our ambition is to get bigger....what else can you have? We can't get any smaller!"



"It's not a question of how far you want to influence their playing although it doesn't go or I want to be a star but to just keep on always come across in songs. As for current bands, the June Brides playing the music we play. Unless you're look to The Nightingales, Go-Betweens,.... Duran Duran, you don't set out with a sort of as Phil continues "It's just popular music, level you want to achieve" answers Phil but pop spirited....it's honest. People we like have a sense of irony" resulting in the belief that the only excitement being generated is from independent labels....if the June Brides are anything to go by then they may be right.

"I think most people do but we haven't." However, the band's debut single on Simon Down's Punk Label - "In The Rain"/"Sunday To Saturday" is a good starting point for a career and once again conversation moves back to Frank's viola which is very effective on the single as confirmed by Phil.

"I quite like what he does as we were quite like The Velvet Underground and he brought the viola in. We wanted to avoid it being a droning noise but he plays melodies."

As well as the single, the band can also be found on the Live at The LIVING Room compilation album.

The songs of the June Brides are best summed up by Phil as "simple, honest statements dealing with basic influences" while Beez explains the influences.

"People usually say we sound like Josef K, a Postcard feel and also The Velvet Underground, and The Saints."

Phil looks to "1977 punk rock influence such as Subway Sect, The Clash, Sex Pistols" while Ade, as well as liking the aforementioned, along with Beez likes funk which



IPSO FAKTOR

The reputation of Ipso Facto goes before them....a hand from the north ready to conquer the south and anywhere else in their way. A band creating sex music as witnessed by their last single "Noir Dior"/"Craving" which was a fine follow up to the debut "Mannequin".

In the words of Ipso Facto:- "Look pretty, act sexy and be subversive" so Artificial Life did exactly that with vocalist Eb.

AL: You've had several line-up changes haven't you? Is the line-up now settled?

Eb: Ipso Facto have had five or six line-up changes in two years. The major change took place about eight months ago. I split the band and since then I've had a regular line-up of J Fenz (drums), David Kane (Nobie) (bass) and Michel D'Opree (Vivienne) (guitar). I split the old line-up because the rest of the band felt they were artists and before they could be enjoyed, they had to be understood. They aimed to educate an audience - I aim to entertain them!

AL: You conjure up an image of black leather/ex etc....do you think this will result in comparisons?

Eb: If black leather/ex was the only comparison bands like Judas Priest, Motörhead, Adam, Suzi Quatro, Jim Morrison and even Cliff Richard....I saw Cliff Richard in leather on TV last, what could be more sexy?....They would all end up grouped together. My attitude to black leather/ex etc. is tongue in cheek. Images are taken in too seriously - they should be a little more fun!

AL: So what would you say your influences were and why were you attracted to them? Books? Films? Music?

Eb: The band have different images, music, books, films which have influenced them. My personal influences increase all the time. I like to see anything done well. I like to see things which involve effort and I like to see a little humour....people like Lou Reed, Iggy Pop, Adam, Marlene Dietrich, Abbot and Costello, Marx Brothers, Young Ones. Films....Cabaret, Rocky Horror, One Flew Over The Cuckoo's Nest and books like Lord Of The Rings.

AL: Obviously you liked Adam Ant a lot - how do you feel about the way Adam turned out?

Eb: Adam's human not a machine. I see a lot of faults with him but then people are never perfect. I can still listen to his old music and still enjoy it. The main thing about Adam is he gives 100% whether it's sex music, pop music or just plain crap.

AL: Talking about music - you've released a couple of singles - were they financially viable and how many did you press?

Eb: We released the first single on our own label just for fun and we sold quite a lot but because of percentage cuts for distributors, record shops etc. we didn't make any money as you've got to sell a few thousand before that happens. The second single was a limited edition of 500 for promotion and sold out in a few days. The next release on our label will be a 12" and hopefully will get us into the indie charts and start making some money.

AL: What sort of record deal would you like?

Eb: Majors and indies are all out to make money....the scale is different, that's all. We've got our own label distributed through Red Rhino at the moment. What I'd like to do is run our own label with major backing like the Danse Society or Sisters Of Mercy. The advantages would mean our label would have small scale yet getting large scale advantages of being linked to a major.

AL: What inspires you to write? Why the sex angle?



Eb: Seeing things that I feel lack effort and emotion, and which I feel I could make a lot better inspire me to write. I don't know why I use the sex angle, it just seems to come naturally.

AL: So what are you trying to communicate through your lyrics?

Eb: I don't try to communicate. I try to entertain and make the lyrics interesting.

AL: You've said that Sheffield is bad for gigs so you've invented an imaginary Berlin Club.

Eb: The venues in Sheffield are probably just as bad as most venues....they lack imagination, feeling, sex. The main trouble with Sheffield is the people do too.

AL: Do you like playing live?

Eb: I like playing live but hate playing for the sake of it. When we play live I like to enjoy myself. I can't do that if the p.a.'s shit or if the people watching are dull and lifeless. When you're a smaller band and people haven't been told by the NME, Radio 1 or any other source that you're good or bad - a lot of them have to decide for themselves but the problem is the majority don't know what is good or bad and have to be told by someone.

AL: What are your ambitions as a band?

Eb: We want to be hugely successful!

AL: What's your ultimate fantasy?

Eb: To be hugely successful!

Ipso Facto create quality music which justifies their confidence and pride in their music. Ipso Facto we await you!



Look pretty
Act sexy
Be subversive

CRAVING

NOIR DIOR

the moodists...

Every time I think of The Moodists I think of them playing Dingwalls. The stage with its bare dirty floorboards littered with empty beer bottles, the crashing discordant guitars of Steve Miller and Mick Turner, the thumping drums of Clare Moore and the dominant bass of Chris Walsh resulting in loud hypnotic noisy music while Dave Graney stands stage centre singing or holding the microphone above his head... this was dirty rock 'n' roll in all its glory.

The Moodists originate from Australia where they formed in late 1981 and recorded a single "Gone Dead"/"Chad's Car" which appeared on their debut Red Flame album "Engine Shudder" which received favourable response resulting in the band coming over to the UK where "Thirsty's Calling", the excellent second album was recorded.

Artificial Life talked to Chris Walsh and Steve Miller over several drinks one summer's evening.

AL: What's Australia like for groups?

Steve: I don't think we had much to do with many groups. When people talk about a scene.... there wasn't any scene.

AL: Did you play many gigs out there?

Steve: We used to play maybe once a fortnight in Melbourne but there are only two or three places we could play which were like pubs and most of the people would be there to drink. We'd be in the background making as much noise as we could to get noticed. The places we played are much bigger than here. We played Sydney a couple of times.

Chris: Especially towards the last couple of months in Australia as we tried to step up the work load to save as much money as possible which was near impossible due to lack of venue and lack of interest. So we packed 'last gig before UK tour' up and had hundreds of people piling in to see us.

AL: Why come to Britain?

Steve: Basically, because we had the offer to record over here.

AL: Was that when Dave Kitson of Red Flame visited Australia?

Steve: He'd written to us before then, following the single "Gone Dead"/"Chad's Car". We'd asked another company if they were interested and they weren't so we passed it on to him. He offered us the chance to record at our leisure.

Chris: In Australia you'd have twelve hours to record as many songs as you could, then mix them down and generally do the thing in twenty-four hours. It was just the fact that interest was expressed from England.

Steve: Our first press we had was from the NME.

AL: Is there more going on over here?

Chris: It's far more densely populated and so many more

bands and therefore treated more seriously. Australia is such a spread out place that we could only ever hope to sell 2000 singles at the meet and we'd sold more than that in England without coming here.

AL: What do you think of this country for groups?

Steve: I don't think groups have a chance here (London) because there's so much attention on them from the word go so they can't have a chance to grow or develop at all. Every move they make is crap.

AL: How do you see yourselves fitting in and what do you want to achieve?

Chris: One of the basic reasons we came over was to make good records and we're pleased with what we've done before. Also, the fact you can play live forever over here....we've only played one place twice and it's just a challenge which I like.

AL: One of the things that struck me about The Moodists is a lack of image compared with UK bands who probably dress better than they play.

Chris: We've never had any money to do anything with our rather shabby appearance but that's not to say we're going to rush out and buy pancake white and cut our hair in mohicans. I quite like our image and without being ever pompeous....it's five individuals and I hope it comes across as that because I think it makes the band enjoyable for me and provides something exciting. Rather than 'let's go out and get our haircuts and new clothes as we're playing tonight'....it's always 'let's go out there and raise hell.'

AL: Talking of which....there seems a lot of aggression in your music....influences?

Steve: Anything and everything.

Chris: I think in a way it's just a situation we've been in....Australia is an influence in itself, having to play to people who came to drink rather than to watch the band....which as Steve was saying we 'make a lot of noise' to be noticed.

Steve: It's possibly a big difference between playing here and Australia. The fact that people actually come to see groups here.

Chris: (On influences). A lot of country music is listened to by the band but then again also contemporary music which I can't specify as I don't listen to any except on the radio. It's a hard question to answer as we don't have our own albums.

AL: Spontaneity seems to be an important element of your live work.

Chris: Yeah, a lot of that, especially the guitars. It's usually based around a core of hard rhythms and vocals....then the guitars just come all over the place from whatever they feel like doing most of the time.

Steve: We never have songs finished until we've played them about half a dozen times. They keep on growing! I don't think I've played the songs exactly the same ever.

Chris: Some of the songs on "Thirsty's Calling" have expanded and been made bigger since we've played them on stage. You can make a song sound so different live compared with the recording.

AL: Did you think "Runaway" was a good choice for a single?

Chris: Actually we wanted to release "Frankie's Negative" but the record company thought "Runaway" would be a better single. I still don't think they made the right decision. It's a good song but "Frankie's Negative" would have been better.

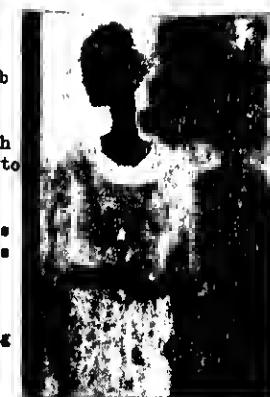
AL: Are you happy with Red Flame Records?

Steve: As far as we're concerned we're getting good distribution and nothing has happened to disprove that. Red Flame are linked to Virgin Sweden, Norway, Austria....we even have a good distribution in Australia for the first time. People often forget that bands are popular in other countries.

Steve: It's good that companies push the records in other countries.

The Moodists' manic music should be loved by everyone worldwide....it will be interesting to see them take their own country, Australia by storm later in the year....until then we should make the most of them.

THIRSTY'S CALLING



A TRAGEDY OF
A 'SNIFTER'

DANCING
IN THE
DISEASE.



FLOWERS in the DUSTBIN

When you see the words "honesty", "passion" and "excitement" used to describe bands it's sometimes hard to believe as you've seen it so many times, but it's certainly true of Flowers In The Dustbin who, through a variety of fast and slow songs capture your attention so that you join their adventure....before you can say "Last tango in Vietnam" you're dancing with the sweaty fans tumbling onto the stage....Grab this band and they'll change your life.

Flowers In The Dustbin were formed by Gerard (vocals) and Chas (bass)....Chas used to go and see Gerard in his previous band The Anabolic Steroids and subsequently formed Flowers and after several line-up changes found Si (guitar) and Bill (drums) who were recruited three days before the recording of their 12" single "Freaks Run Wild In The Disco" for All The Madmen, a label on the same level as the band. The possibility of the band releasing further material on the label remains uncertain due to financial problems. However, the band seem to play live frequently, particularly with anarchist bands for reasons explained by Gerard:

"When you start a band it's difficult to get gigs so you take what you can get and people like that are on a good line as there are no squabbles about money, but now we're looking to do gigs with lots of different types of bands to give people the experience of seeing us."

The band want to attract their audience which lies anywhere as Flowers In The Dustbin have got something to give to people and that something is certainly value for money as they realise that bigger venues may have to be played but will not do any 'naughty things' ie. overprice their gigs which tend to be around £1 - £1.50.

It's evident that Flowers will grow in popularity and compromises in their ideas may have to be made. Gerard feels that "compromise is a dirty word" and that "you can get around things" while Chas is realistic, "Like it or not you do have to compromise, I don't think it's a good thing but it is a fact." Si points out there are some things you can't get round such as signing on the dole. The band feel so strong about things that they consider appearing in Sounds and having to play a gig when under aged kids couldn't get in as compromises but as Gerard says firmly: "We'll cross each bridge as we come to it and we'll cross each set with a set of beliefs and not cross it just because the other side is there."

Flowers In The Dustbin are realistic in that they believe that people rather than changing the world should change themselves and as Gerard explains: "You can put things in front of people and let them look at it but you can't make the change."

The band are showing the audience their beliefs which are different stories to the ones we're told at school and you may prefer them as the band do inject optimism into people through their gigs where everyone can have a good time and leave feeling



"FREAKS RUN WILD IN THE DISCO"

POCKETFUL OF GOLD



stronger possibly.

One of the subjects covered on the single is insanity which due to personal involvement, Gerard feels strongly about as he emphasises: "Nobody is insane"....Flowers feel that if people can be termed insane then everyone has insanity within themselves and that mental institutions should not exist as the treatment worsens people and that if there are people who cannot cope they should be helped by everyone and put into a situation of love. Gerard feels very strongly about this topic as he says: "They're beliefs. My beliefs are reality."

The songs are about feelings, beliefs and everything that inspires the band to write and play. They're not walking political philosophers but human beings doing all they can. However, they can provide an escape route not escaping out of reality but escaping out of fucking shit because there's plenty of it about as Gerard says:

"You can do whatever you like; you can be whatever you like, but creating your own reality is a much better way of putting it."

At the end of the day you've got to do things for yourself as the band have learned from meeting bands, before Flowers In The Dustbin existed who appeared honest yet turned out to be liars. It's agreed by everyone that the one band who never "fucked anyone up" and went through it are The Mob - an inspiration to everyone and so should Flowers In The Dustbin be as they project passion and feeling through their music and hence create gigs which are events. "Live out your dreams, stretch your imagination. Watch the law of averages fall to the floor" ("Stuck On A Stick")....Wild, Huh?

Interview: Jake & Kev.



STUCK ON A STICK

dancing' in the decadance...
Your perfume smells *
not paying any pittance...
and your complex tells *
in open wounds of countries...

- they're staring at your make-up *



dancing in the disease..

....WILD,
HUH?

TOMORROW
TOMORROW
TOMORROW

watch tv etc - ever heard of the saying "out of my mind"? THAT, my friend, is where we must go. All the children are insane!

CRIMINAL DAMAGE

CRIMINAL DAMAGE is an independent label that is bringing a certain excitement back to the indie scene with its quality releases by bands such as Deadmans Shadow, Look Back In Anger, The Membranes, Ausgang etc.

Formed at Christmas 1982 out of the ashes of Open Door Records (exclusively Reading bands), Criminal Damage was set up by Chris Green, Yaron Levy and Pat Smith who have turned the label into a self financing business.

The label offers bands a variety of deals usually a one off to start so that a working relationship may be established before considering a year deal of two singles and an album. The number of records pressed is usually 2000 but does vary whilst distribution is through Backs, The Cartel and Jungle.

Criminal Damage likes to choose bands that have established some sort of reputation, plays music the label like and who are willing to put in a lot of hard work promoting their product as well as doing their own artwork etc.

Obviously the independent scene is hard to survive, especially as the indie chart seems to suffer similar problems to the dirty thirty (Top 30)records not appearing/hyping etc. which added to the rising manufacturing costs and the fact that people aren't buying records etc. However, Criminal Damage are optimistic with future releases by The Membranes, Destructors V, Anorexic Dead and Geschlecht Akt as well as a subsidiary label being set up. For mail order details and releases: SAE to:- Criminal Damage, 91 Swansea Road, Reading RG1 8HA.



shocking and funny"

"A sophisticated entertainment.. exciting and stunning

An Ideal For Living (A History of Joy Division) - Proteus Publishing - £5.95 - Mark Johnson.

Most music books tend to be throwaway affairs written for young kids. 'An Ideal For Living' is a rather detailed affair covering the history of Joy Division/New Order. The book has been snubbed by New Order but that won't stop it selling in thousands as people lap up every trivial detail about every gig/record etc. in all fairness, the book is a grand affair with good lay-out, pictures etc. and is a must for every fan but after reading each detail of each gig etc. one can't help but wonder when the time will come for the history of Joy Division to be a subject on Mastermind.



Urban Gameland (Illuminated) - 23 Skidoo

"Fuck You GI" is something I get excited about with its funky drumming and percussion with extracts from Apocalypse Now resulting in one of the best tracks committed to record. Also interesting is "Fire" with its reggae style and unnerving vocals. A lot of the album is percussion based and sometimes becomes background listening but the album is worth it for "Fuck You GI".

"Gu West" (Beggars) - The Cult: A crafted masterpiece as the music of The Cult progresses and grows in strength despite slowing down and the music developing.

"Outrageously entertaining... .

My American Wife - Living Room/Roebuck - 7.9.84

Playing a small upstairs room in a pub isn't the best place to see a band but when you're seeing the most exciting band since early Adam & the Ants - the surroundings disappear as you lose yourself in the music of My American Wife.

Despite lack of people/venue, etc. the power and passion unleashed on the dozen people making up the audience was overwhelming. Visually stimulating with frontman Sean - long blonde hair/dress over trousers, strutting the stage and occasionally hitting a cymbal - whilst the band played sometimes bleak but always uplifting music with its surging power. The band of the future --- you've been warned.

contains more joy
than anything else

STOP PRESS: EXCELLANT NEW RELEASES
ON 4AD: "KANKAROO" - THIS MORTAL COIL
FEATURING GORDON CINNAMON TALK ON VOCALS
"CAROUSEL OF THE ARCANIC DELIGHTS": DEAF
CANDEYENCE



"An elegant gothic entertainment"

Don't miss
the bizarre

PROMISED LAND

CHRISTIAN DEATH



Christian Death are relatively unknown in this country at present but their wonderful music is being discovered by more and more people all the time via their three albums "Only Theater Of Pain", "Deathwicia" and "Catastrophe Ballet" which are only available on import (Rough Trade and Virgin Megastore have them!).

The music originally had a gothic feel to it but the latest album "Catastrophe Ballet" finds the music progressing to songs full of atmosphere and imagination. With the help of their French label, 'L'invitation au Suicide', the band also have amazing album covers and booklet which results in Christian Death being in a league of their own and will soon show up all the British bands as cheap gimmicks.

The present line-up is Rozz Williams - vocals and lyrics, Valor - guitar, Gitana Demone - keyboards, David Glaee - drums; and at present are helped out on bass by Dave Roberte following the departure of Constance.

Artificial Life talked to Valor about Christian Death.

AL: Can you give us a brief history?

Valor: It started four years ago when Rozz had a band called "The Upsatter" because he was against society, but they weren't upsetting people enough and he wanted something that was disturbing to people so he chose the thing that was at the top of his mind and that had always bothered him throughout his life...religion and the fact that his parents were shoved Christianity down his throat. Having a band called Christian Death was quite shocking for most people and it had its affects. We had people buying our

records and burning them outside gigs while inside Rozz was being tied to crosses and one time at the Whiskey A GoGo had the bass player to bang nails through his hands which gave us a really wild reputation. We're changing from all that now.

AL: What exactly are your religious beliefs, if any?

Valor: We're all very much against organised religion but have our own personal beliefs about spiritualism.

AL: There seem to be so many people from religious backgrounds particularly Catholicism.

Valor: I was from a Catholic background. Gitana and Rozz are. It really means a lot to us...a sort of political thing. Politics and religion have been married together for years...not politics in the sense of Reagan, Thatcher etc that's boring but deeper roots, a more emotional level...why people were

getting their heads cut off and being tortured hundreds of years ago and why people are still being tortured in society now. Rozz's lyrics are really sort of Doomsdayism... Armageddon...his view of the world within him.

AL: Influences?

Valor: Christian Death is comprised of individuals who all have separate tastes. I don't know what I'm influenced by...everything...when I was three years old I liked Elvis Presley so I guess at some point I was influenced by him.

AL: What about the artwork and imagery and where did you come across the gothic bit?

Valor: Well the new album is a step away from the gothic imagery of the first two records. The first two records are very much back in the 17th century...dissension of The Black Plague, vampires and all that. Rozz and I have both had fantasies of being vampires...it's just a fantasy and not reality but we've outgrown that desire and are into much more extreme emotional tastes which is why the music on the album is very variable. With regard to the artwork, we're trying to stay away from 17th century imagery and get into something with photography.

AL: Both artwork and photographs are very bizarre.

Valor: Yeah, I think the artwork expresses the emotion of the music on the album. Most of the work was done with the help of the record company.

AL: How did you come into contact with L'invitation au Suicide?

Valor: We were on an American company called Frontier Records which the first album was on and the record company bought the rights to license it in France but didn't like the record sleeve so sent us some ideas which we liked. Unfortunately we didn't make any money on the licensing deal as the American company ripped us off.

AL: How old is the music?

Valor: "Deathwicia" which was only released four months ago was actually recorded in 1981 while "Theater of Pain" was recorded in 1982.

AL: So now you're just on the French label?

Valor: Yea, they're the only label willing to work with us on the artwork. It's the only record company in the world who would offer us what we wanted financially, artistically and send us to a studio in Wales which we heard was a good studio and it was! I've recorded in many studios in Los Angeles which is supposed to have the best studios in the world but the studio in Monmouth is the best as the studio was ours twenty-four hours a day and we were supplied with meals and a farmhouse to live in. In California if you go in the studio you only have so many hours in the studio and have to



BEWARE!



ROCKER'S GUIDE



CATASTROPHE BALLET



pack your equipment away and drive through the traffic and then start all over again the next day.

AL: Any plans to release more records?

Valor: We're doing another album in December and an EP in August. We might do a brand new version of "Romeo's Distress", a song called "Face" and another song which we're not sure what we're going to call it.

AL: Obviously your record company seems to put far more money into the packaging than say an English company would?

Valor: English companies are really cheap! American companies are!....if they're not cheap, they're more glamorous in the way they'll spend a million dollars but in a way they want to spend it....they'll want you to stand there in a sexual pose like heavy metal bands. We had labels telling us that's what they wanted....we had an offer by Enigma who didn't want to do a colour photograph on the album but a black and white photograph. A & M wanted to do colour photographs and stuff but we had two girls in the band and they wanted them in the front looking sexual and stuff so we just told them to stick it up their arse!

AL: How popular are you in America?

Valor: It varies from place to place. In California we're really well known because it's our own base but we're really big in France....bigger than England!

AL: Is that due to being on a French label?

Valor: No, we were big in France before the label. We have airplay on all the radio stations and have done television shows.

AL: How was your response in England compared with America?

Valor: Everybody said that the people at The Batcave would be really cold and we wouldn't get an encore and we did and the people were warm and liked it. Maybe they appreciated us because we were something they weren't used to or maybe we were good - I don't know. Whether it's an English audience, French or American....every time we play it's the same. If the stage isn't high enough we say to the audience to sit on the stage and it's always like an orgy scene with people crowding up to the stage and I'm stepping over bodies all the time and I really like it that way. It's really decadent....it's a show of cabaret and at the same time we're playing music that makes me cry on stage and the only reason I atop myself from crying is so that my make-up doesn't run.

AL: Obviously when you play this country you'll be compared to Sex Gang etc?

Valor: We already have - but journalists like Tibet who wrote a good piece, has said that we're not like that. He came expecting gloomy doomy and we weren't like anything he expected but he liked us. But the NME rubbish us because we weren't as expected ie. doom, gloom and gothic.

We shouldn't be criticised because we've changed.

AL: Having recently been offered support to the Sex Gang - do you think you're in a strange position?

Valor: We're in a shitty position! I don't think we're getting a fair deal. The press rubbish us but that's what they do in America, but in America we have the best papers on our side like the LA Times as the journalists have been in this business a long time while little upstart papers make a story interesting by rubbishing everybody. British papers always compare us and they hate American bands anyway!

AL: In the Tibet article you denied the gothic imagery but it is evident.

Valor: I suppose we are. I don't like the word gothic as it's lending us to some sort of tacky horror movie.

AL: A lot of your booklets contain writing by Jean Lorrain.

Valor: He was a fabulous writer. The people who design the covers are really into Jean Lorrain and we thought he was great so let his stuff be used. We've dedicated the new album to Andre Breton....he's a Surrealist writer who Rozz likes more than Jean Lorrain. He was one of the first surrealist writers. Both Rozz and I are big fans of Salvador Dali and when we were in France, we wanted to get down to the south of France where he lives. It was his birthday and we wanted to show up at his house with our albums to see if he'd design a cover for us but we got caught up with a lot of things and didn't make it....we hope to next time. We really like him because we feel our music is almost as extreme as his painting....they deal with the same subjects - sex, death, decadence, dreams. All Salvador Dali's paintings are influenced by dreams and our music is influenced by dreams.

AL: Is that where the lyrics come from?

Valor: Rozz's lyrics come from dreams and my music comes from dreams. Our whole thing is dreams. We get together and talk about dreams. We feel dreaming is the closest thing to death because a lot of Indians believe in transcendental meditation and when you dream it puts you on a plain. When you're awake you're thinking about the earth and environment around us but when you dream you're closest to the state you'd be in after you die.

AL: Do you remember a lot of your dreams?

Valor: Vividly! I have very serious dreams every night.

I dreamt that Christian Death took Britain by storm and that they unleashed their mighty music on the masses....very soon that dream will be real!

tragedy

bloodbath

suffocated



SKINS

RED SKINS

BEATING THE BLUES

★MUSIC
★AGITATION
★INTERVIEWS

The Redskins are a three piece skinhead group that play music that has feeling and soul which, with the guitar and vocals of Chris Dean, bass of Martin, drums of Nick together with a horn section results in no compromise political songs and some of the finest music made since early Elvis Presley. Unfortunately they're not prolific record wise with two singles in two years but then "Lean On Me"/"Unionise" is one of the greatest records ever released...so to the interview....

It was third time lucky before an interview was finally arranged with Chris Dean. We met him at the New Musical Express where he's better known as X-Moore....a music hack but a good one so we'll forgive him....However we had to endure a conversation between NME receptionists about boiling underwear before we escaped to a nearby cafe....Immediately Chris starts talking at a 100 miles an hour and within one minute there are complaints about his lunging from a family having their evening meal whilst waitresses giggled at his knees sticking through a tatty pair of jeans....it's only rock 'n' roll!

AL: Is it important being a skinhead band and taking such a political stance?

Chris: It's not actually important being a skinhead band. There's quite a few kids who follow us and the majority are into the music although there are left wing skinheads or whatever. If you asked anyone in the band 'what are you?'....we'd say 'socialist'. It's not absolutely crucial to be a skinhead band as it's the politics although being skinheads and socialists at the same time is still important in nailing that ie. that all skinheads are Nazis.

AL: Skinheads get bad press and London seemed OK until the GLC gig where you got your equipment wrecked.

Chris: That was the first time I'd seen anything like that since The Specials in '81. The Nazis have a high turnover as people get bored with it and the ones they do keep now have floppy fringes and are soul boys. There are less racist skinheads but it's obviously still bad down here. I just know Yorkshire where there's loads of skins in the SWP in Pontefract, a load of skins in the Communist party in Sheffield and Leeds has the two tone gang and Labour party skins although there's a lot of Fascism as well.

AL: What do you think of bands such as Crass?

Chris: The one thing about them above all else which they can't be faulted for is that they stick to what they do. I think politically they're terrible but they bloody well stick to it. They do all these things like the Thatcher tape on the Falklands which I think is cheap propaganda but that's what they believe in and they do it well.

AL: Obviously you believe that music is an important platform for communication - do you believe that people listen to the lyrics?

Chris: Yeah, otherwise I wouldn't bother!

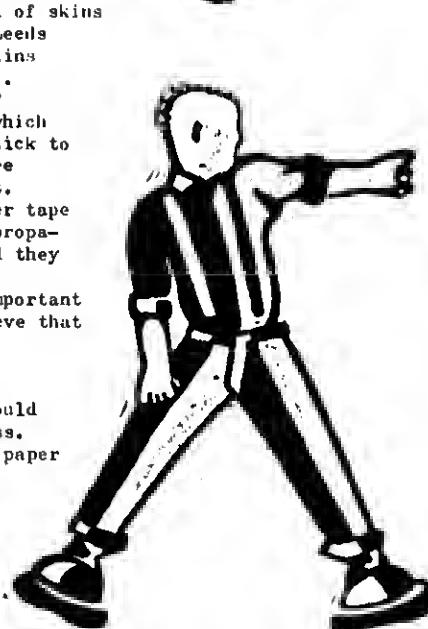
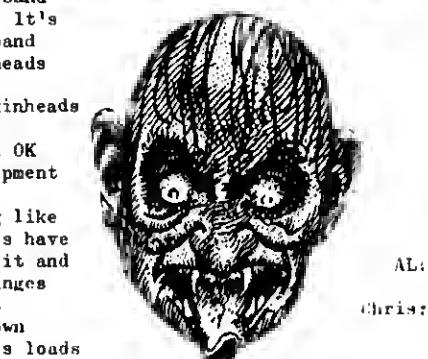
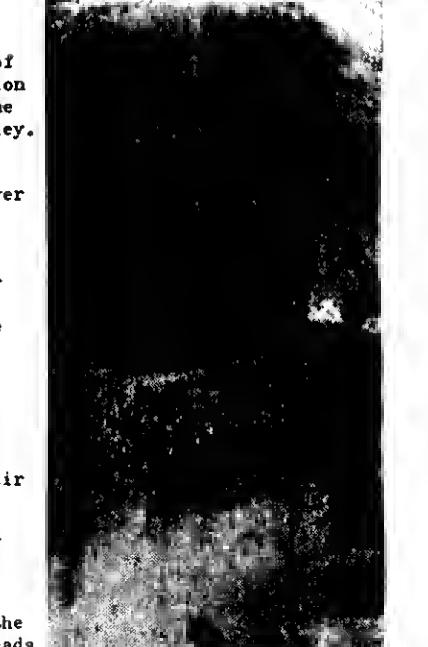
AL: But you take a live situation....?

Chris: Live you can never really hear it. I should improve my diction 'cos it's a bloody mess. It sounds like someone farting through a paper

bag a lot of the time. With a band like us in some ways it's not absolutely vital that you hear everything live. It's like the first first time you see The Clash all you hear is Strummer going 'Woah! Woah! Woah!' but you know what it's about because of their name, what they've said in interviews, lyrics on the sleeves, photos and what Strummer would say in between songs. You knew what The Specials were about without hearing every word live. We've always pushed the lyrics on the sleeves as we're not embarrassed about them - that was one thing that annoyed me about Weller, as in the end he felt embarrassed about making statements. He had this 'spokesman of the generation' thrown at him and he withdrew and said 'it's in there if you want to find out.' I don't think that's good enough. If someone says 'what does that mean?'....you should explain what it means. I think people do listen to lyrics and am always surprised at the capacity of people to pick up on things that I don't hear and take things further than they are. The beauty of music is that people see more in it than there is because it's an emotional thing and you pick up on certain things that lift you for some reason....like James Brown who was a right shitbag politically. He went on TV during the Watts Riots to calm down the riots and told the blacks to stay at home yet at the same time his songs were picked up and used as slogans in the Black Power movement. I wouldn't overestimate it all because music isn't the way to change society and being in a group is not the most important thing in life. To me what you'd do at work, say getting money for the miners or pulling out people for the miners demonstration....at the end of the day that's much more important!

AL: I suppose music does give you strength and reassurance.

Chris: Whenever you look at countries around the world where people are fighting whether it's South American or Ireland, music's always very strong and essential to it....In Ireland there's always been a strong tradition of rebel songs. In Chile in 1972 - 74, there was a wave of militancy throughout the working class and then lots of songs came up as well....all the Hispanic love songs went out the window and everyone wanted to listen to South American freedom songs. A lot of these are now American showbiz songs that get played on Broadway. I think that Crass should be in the charts but they're determined to stay away as they see a great virtue in being independent which from our experience is bullshit. You've got no control....Crass don't distribute their own records. Unless you just sell your records at gigs you're always in the hands of someone else....I think that Rough Trade or The Cartel's distribution is any more ideologically sound than Polygrams is utter bullshit. They've all got priorities and will push certain bands. "Lean On Me" came out just before The Smiths' "Hand In Glove" and as soon





RED SKINS

as The Smiths single came out, The Redskins were dropped and they worked on The Smiths. The most important thing is getting wide access to as many people as possible to get lyrics and ideas across - so you've got to go for the charts.

AL: Is there a conscious effort on your behalf to make your music commercial which it is?

Chris: We don't deliberately sit down to write a commercial song because that's just how it comes out. "No Swastikas" two or three years ago in York were just punk as that's what it was at the time. I still hadn't worked off seeing The Clash for the first time. It's taken three years to deal with that "Where do we go from here" feeling. Obviously at that stage when we came down to London at the beginning of '82 there was a conscious decision that there was no need for an openly confrontational anti-racist band and we had to think about whether we wanted to play to fifty people in pubs for the rest of our lives which is easy to do... but seeing "Ghoat Town", "Town Called Malice" and "The Lunatics Have Taken Over The Asylum" get to number one at the end of 1981 and early 1982 made us think 'that's what it should be like all the time.' Every week it should be "Pills And Soap", "Nelson Mandela", "Complete Control" or whatever instead of having a chart where 90% of it is Shakatak type music....I've always hated rebels and rebel bands who want to stay in the underground. I think they stink! The rebel is the lone bloke up on the hill waving his fist but I'm interested in the people down here in the town arguing with people and not some loony guru chanting Communism in the hillsides. There's too many bands that like to set themselves apart to remain pure and all that crap. You want to go and get mucky....get your hands dirty and get into the charts. If everybody is listening to Michael Jackson, you've got to nick his spot off him.

AL: What did you think of the "Beating The Blues" video?

Chris: I didn't like it really, although the end was good. It would have been good to see the whole thing before they started to press it up....we saw it half way through and there were a few things we'd like to have changed like those titles coming across. It's really cute left wing skinheads really saying something and all that crap. Some people think it's our video but it's a thirty minute film made by some else about us.

AL: It's good for us.

Chris: Yes, but it could have been very good. The last three minutes are great with people mouthing off over the music. It's had incredible reviews. I didn't think anything would happen and that it would be put around the independent film circuit but then Rough Trade distributed it and it's had brilliant reviews in lots of magazines. The ICA are showing it at their video week in the best of British videos with Culture Club and Throbbing Gristle with people cutting men's dicks off for half hour!

AL: To many people, the Socialist Worker Party is just another faction of the left wing unsure of their policies and considering them to be opportunists.



down there. If there are militants involved in a strike then it's quite easy to organise. In North West London for instance where there's the massive old engineering belt which used to be the biggest belt in Western Europe and as one after another factory gate closed down there's little disputes and the SWP go down there and organise or something like Harrington at North London Poly - that to me isn't opportunism...the philosophy students kicked up the shit first and the SWP moved in. I don't mind if the Labour Party or Communist Party want to come down except they'll come down and say "don't do anything and he nics and genteel and repectful"....the SWP at its most simple is a group of people with a set of ideas.

AL: But is the first priority to advance the party?

Chris: Well, it goes hand in hand. We go down to a strike and tell them how to organise picketing, set up strike committees, rosters for picketing, organise collections, go round trade union branches and win money, go round trades councils, go out to other factories and get blacking sorted out. In any dispute there's only a few people who know how to do it...people don't understand why you have pickets so you can't go down and do all that and just leave it at that. I'd say you should say 'this is how you win the dispute and this is how the SWP organise around the dispute so I'd say you should be in the SWP.'

AL: So how is it different from other left wing factions?

Chris: It's been tested in action....take the miners strike. The Labour Party tried to ignore it until the individual Party put enough pressure on the leadership to get the issue raised...the Communist Party ignored it totally and the only people who supported it consistently from the start were the SWP. When the Kent miners came to London, it was the SWP who took them around all the engineering works in NW London, the waterworks and hospitals, and organised levies at work. It was only five people who started the 1972 National Dock Strike and got Fleet Street shut down. We've not got a secret answer but you've got to know how to respond to attacks and know how to win....that's the thing with The Redskins, we're not an anarchist band saying 'the world stinks, what a shitty system'....we're saying 'what the fuck do you want instead of it and how do you win it and why unions are important.' It's very hard in a song to explain how Saltley Coke Depot was won.

AL: (Changing subject). What do you think of the music press?

Chris: Not a lot!

AL: So why write for it?

Chris: It was a complete fluke! I'd sent some stuff to Sounds but had been told 'thanks but fuck you pal' and I had an extra carbon copy of a review for the last ever No Swastikas gig and sent it to NME and I got a letter back saying 'cover Yorkshire'.

AL: Would you agree the music press builds bands up and knocks them down?

Chris: No, I don't agree with that at all. What happens is the journalist who likes a band when they're still small gets to write the first article about them but when they get into the charts and the paper has to interview them it gets thrown open for anyone to interview them. I see more of a build them up, knock them down attitude in fanzines.

AL: What's your ambition?

Chris: To sing like The Supreme and walk like The Clash! Diana Ross with a machine gun! If the Four Tops had been steelworkers in the 1917 Russian Revolution then they would have sounded like us!

AL: Do you think you'll get any more trouble at gigs?

Chris: Yeah, bound to at some stage but listen, Paul Robeson used to get fucking shot at so getting a bottle of Pils in the ear isn't that bad! You've got to keep things in proportion and not get hysterical about it.

Talking to Chris Dean was interesting in that more light was thrown onto the SWP. Personally I would never be part of such an organisation but can appreciate the things they do for the miners strike etc. I agree with their sentiments, love the music and just hope that they manage to release a single this year!

TEAHOUSE CAMP

Tea House Camp are a band that are bringing new life and excitement into the dreary pub circuit with their powerful music which captivates and uplifts the listener with its intensity whilst maintaining a strong musical direction....watch this band grow!

Originating from Bradford and having had several line-up changes, the three piece band are now London based and go under the unlikely titles of Venus De Cain - guitar/vocals, Abel Body - bass, and Martin - drums.

AL: Are you quite happy playing the pub circuit?

Venus: Yes, I like playing it! There's no point in doing anything else. If we could get anything else like on bigger bills with a couple of bands....great, but for the time being the pub circuit will do. There's no point in playing above your station. If you do bigger gigs no-one remembers you anyway.

AL: A lot of bands snub the pub circuit because it doesn't pay.

Venus: It certainly doesn't pay but you've got to develop your act. I don't really know what I'm doing until I go on stage. A song doesn't sound like anything until you go on stage and find out where its strengths are. There's a certain feeling you get when you play on stage which can be quite exciting.

Abel: We've found that we can't rehearse some of the songs and can only do them live.

AL: What will happen when you go in a studio?

Abel: Fuck knows!

Venus: We've been in studios before but have always sounded a bit too clean until we went into a reggae studio where it was really dirty, groovy and horrible. It's a matter of finding a studio that's a bit exciting. If you go in a studio that's built like somebody's semi-detached house, then it's very hard to feel excited about the whole thing. Most studios supply pool tables and one armed bandits but all I want is a good feeling when I walk in.

AL: The band hope to go into the studio soon but what record deal would you like....independent?

Abel: Absolutely! You've got more control of the situation.

Venus: The trouble is they haven't got much money. I don't like big record companies....every day I see posters of bands I've never heard of which is big record company policy....who'll then throw them off if they haven't had a hit after two singles. I think big record companies are getting more conservative/mor.

Abel: The A & R men are aging hippies! All the guys at the top of the music industry are old men who have still got blues roots.

Venus: Another thing that is really annoying is that NME/Sounds are so obnoxious to small bands. They're really contemptuous to bands starting off which doesn't create a healthy music scene but tons of bands like Swans Way. I think not for any good reason but we'd like to do it the hard way and not conform with anything and do it exactly the way we want to do it. I can't stand bands who get on these trendy bandwagons.

AL: Your music isn't easy to define - how would you describe it?

Abel: It's very vocal based and with him (Venus) singing and playing guitar, there's a lot of melody in the bass guitar. It's powerful, melodic and very rhythmic.

Venus: We've been called gothic! You can't do anything without someone trying to put something on you. I don't think we're terribly gothic but a bit brighter and higher than a lot of the bands that are called gothic.



Abel: I think we've got a sound as well. A lot of people say it's different.

Venus: We really like listening to music that isn't like ours so that ours is more fresh and original. We even get heavy about that as I have to force my girlfriend not to listen to Radio 1 too much as it drives me mad or even Kid Jensen which everyone else listens to as we're trying to get something original together.

50's CLASSIC STYLES

SUITS AVAILABLE
MADE TO MEASURE



CAMP

...MYTH OF ROLES
ROLE OF MYTHS

AL: What are your influences?

Venus: I like a lot of the songs written in the 60's. I just like the virtuosity of the songwriting in the 60's. It's amazing - things like Bacharach and the individual songs that came out like "Downtown" and "Anyone Who Had A Heart" which were really well written and musically that's what I like. In terms of playing live, I think you've got to be pretty exciting. You've got to really deliver in that sense so we try and play really aggressively....we'll work some things out on the guitar which is just a lot of noise but an exciting noise.

Abel: I liked the theatrics of Bauhaus but not the music. The theatrics created a show resulting in a strong performance.

Venus: I like New Model Army, Laurie Anderson and Nick Cave but I'm not influenced by them. When I first started going to watch bands it was really an exciting time seeing people on stage that didn't look like people on stage years before with long hair. It was really fresh and the idea of looking fresh and different has stuck with me.

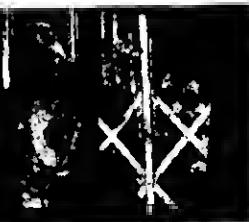


AL: Do you think you'll be categorised with other bands?

Venus: Contrary to what people think there's a lot of interesting bands around. I'd just like to say that we're not going to be what people expect! It's not going to be a standard sort of thing. It's our own mixture! The music scene is fresher at the moment even visually. In Bradford none of the bands sound like each other unlike places such as Leeds, Manchester and Liverpool.



TEA



AL: Why are so many Bradford bands doing good things?

Abel: If a band is successful like Southern Death Cult it gives other people confidence. Some of the best bands didn't get a chance like The Apostles of Ugliness, Japanese Soldiers and Radio 5. Bradford was just ignored and no-one was writing about it until Susan Williams. Loads of bands just give up! We had to leave as we couldn't carry on there.

AL: Who do you think you will appeal to?

Venus: God knows!

Abel: I think it's a broad audience as we get a cross section saying they like us.

Venus: I don't want to be like Culture Club and make a virtue of Grannies liking us.

AL: What are your lyrics about then?

Venus: Some of them are overtly political! Some of them are spiritual! You know Chinese people have this way with words like little phrases that sound really strange in English for some reason - well with them going capitalist and that we decided to write a few songs about that sort of thing and it's an interesting viewpoint to look at England from. "Getting Rich Is Glorious" is a song we've got and comes from a slogan daubed on a wall in China. I just thought it was really funny. We wrote a song about demonic possession and consumerism and a song about the News of the World so we've got songs about all sorts of things rather than taking one direction. A lot of songs seem to be about people being two faced.

AL: Does that come from observing people?

Venus: Yes, in London you certainly do. We've got one called "Charm Conspiracy". When you're going around record companies or just looking for a job.

Abel: We've got titles like "All The Human Life Is Here".

Venus: "To Kill Stabbing Back" a sort of manual on human relations you could say, which is fairly black.

Abel: We all agree that you can tell what a band is like by its' song titles.

AL: What about your strange name?

Venus: That's Chinese as well. There's a borstal in China called Tea House Camp where they put all the young offenders. I thought it was a pretty name with a really heavy meaning.

This strangely named band need your immediate investigation which will only be a matter of time as they're fast becoming one of the hardest gigging bands in London....the name Tea House Camp will be on everybody's lips soon!



HOLY

PARTY DAY

Interviewing Party Day isn't the easiest thing in the world....to be more precise, trying to understand three broad Barnsley accents over a few beers is difficult but then the music speaks for the band....pure power and strength with no holds barred but still maintaining melody. The music of Party Day is intense whilst the quality of musicianship is high....Michael Baher does miracles with his drumkit whilst Carl squeezes every note out of his bass and voice and Martin Steele dominates his guitar.

In Barnsley, Party Day are one of a million bands as there's not a great deal to do do; as Michael points out, "You either form a band or breed whippets." While Martin adds "Or ferrets or race pigeons"....which explains the large number of bands up north but aren't there problems developing away from the big shitty London Town - the centre of the capitalist music business? Martin: "No it's just the same to develop anywhere. It doesn't matter where you are. So long as your music is alright."

As Carl points out they're the hippest band in their own town as they're the only band and are probably second hippest in Barnsley.

The very name Party Day to your humble writer conjures up cynicism but Carl tells it differently.

"It's not cynical at all. We just did a song called Party Day....this thing about names! Why should there be anything in a name?" Though he adds with a smile, "the song was cynical." Martin sees it conjuring up an image of a Bananarama type band which establishes the sense of humour within Party Day which extends to the songs.

Michael: "None of them have got proper titles and the titles have nothing to do with the songs, like "Rabbit Party" is nothing to do with the song.

Carl: "All these people have these ideas about the songs like one fanzine thought it was from a wartime song Run Rabbit Run! It's a real laugh!"

The Pastels

The Pastels are a four piece Glasgow band who play quirky pop tunes that either come across as wimpy or the majority of which are harder edged and not a million miles away from Buzzcocks territory, eg. "Something Going On" (Creation) the band's third single.

Singer/songwriter Stephen Pastel describes the band as a punk band which in his terms means The Swell Maps, Buzzcocks etc. rather than "bozo's floating around with black mascara."

The Pastels have been on a variety of indie labels such as Wham, Rough Trade and at present Creation which they like due to the accessibility and enthusiasm of Alan the man behind the label. Stephen doesn't think the band could survive on a major due to the pressures on bands to do things that they don't want to do.

The contents of Pastel songs are best described by Stephen:

"Our songs are basically about live situations.... what happens to everyone. I like loving words in a rock 'n' roll context but we're not naive yokels". So why not political songs?

"I don't really like political songs as they can come out awfully crass like the Gang of Four just using pointless slogans." However if Stephen thought he could write political songs then he would and perhaps that will come judging by Stephen's love of politics and support of the Labour Party which is shown by the band using a red flag as a backdrop. Although the band don't play that often as they'd rather make each gig an event, the future is looking good, following a radio session and interest being shown in the band.

The songs are about anything the band feel like writing about...for example their latest single "The Spider" (out on Party Day Records) is about their manager, Steve, who will only know that after reading this interview whilst the story of their debut single "Row The Boat Ashore" (Party Day Records) is more complicated and explained by Martin:-

"I was gardening for this 70 year old bloke who came out of his house and walked across to me and I thought 'he's going to fucking moan and complain.' He came up to me and was a bit upset and started talking to me. His wife had just snuffed it and he just told me his life story in about fifteen minutes....it was really good!"

Phew! Tell us some more!

Carl: "There's "Washing Line" and that's about putting things on washing lines."

Martin: "Commitment" is about an interview I read with Jaz Coleman in Chicken Wardrobe and he was on about how committed he was to everything and I thought 'what a pillock'.... who is committed to anything?"

The writing duties are shared by Martin and Carl who sometimes even split the song in two resulting in some confusion as confirmed by Carl: "Even I can't understand them."

The love for power in their music is evident.

Carl: "I hate namby pamby music! I couldn't play bass without crashing it." The band pay the price in broken strings and drum skins whilst Martin has the desire to smash his guitar in two and stamp it into the ground. Obviously the frustrations of bad p.a.s etc. results in the band giving a 100% power performance which drives the music along to give value for money.

Having released two singles and been on several compilations - "Giraffe In Flames" and a Belgian import "For Your Ears Only"....the band are happy to build things up slowly by concentrating on gigging - even as far afield as Holland and Belgium if things work out which you've got to agree is better than breeding whippets or ferrets!



NEW ORDER



New Order - Undoubtedly the finest, most successful cult/commercial band since music began. Yet a band who find the cult side amusing and shun the commercial side totally. You've never seen them on TV (unless playing live), no pretentious guest appearances, mega-parties, scandals or glossy photo sessions. Unfortunately obscurity still eludes them. Journalists with heads implanted firmly up their backsides still purport to find them having Nazi tendencies, but you'll still find they laugh this off, and retreat to the Hacienda with friends, (road crew) to merge happily into the masses. Why?

Pete Hook, sometimes the most cantankerous, generally the funniest, honest member of New Order, is getting incredibly pissed off with the press, and begins the conversation with a mega-slag off for some Melody Maker hacks. And then he laughs: "It shouldn't bother me, I should be used to it by now. How can these turkeys ask dumb questions after all these years? It's so pathetic it's laughable. Because we're 'obscure' and don't pander to the press etc., they have to make us dodgy, underhand, and fabricate ludicrous allegations. Imagery has a lot to do with it, I suppose. Well, if we took all this seriously it would do our heads in, so we compromise. It's very boring but it's part of the price you must pay."

For success?

"Yes. The very fact that this business pays your wage every week makes it a success. It's not important to me to be a household name, in fact, it would really piss me off. Even now I can't go to gigs without being hassled for autographs all the time. I'm basically a normal person. I enjoy working with friends bands, (The Wake, Lavolta Lakota, Stockholm Monsters), I enjoy helping people."

Pete is a pretty nice chap. He's produced the aforementioned bands, and also does the mixing at gigs - his own heavy schedule permitting. Recently a lot of "his" bands have been playing Bournemouth - his instigation (albeit his lady friend promoting the venue!). Keep it in the family!

"We're all very close. Setbacks and tragedies obviously bring people together. Everyone working with us has been with us since the beginning. It's funny sometimes. We go out and people can't believe we're going out with our (sniff!) road crew. It's really funny! It's perfectly natural to me. Why the hell shouldn't it be? I could never go ligging with Duran Duran or something. I fucking hate Duran Duran, I really do! No, really - we're friends, never em employers. Friendly people, you know that Jayne." You've not changed for 5 years - only richer, you pig! "True! No, we're more suspicious of people. Maybe harder. It was an upsetting time when Ian died. People needed scapegoats and we took the brunt. The band was his life, and it took him away from home a lot of the time. It's understandable to get the blame. Barney still isn't back on his feet, although it would

have been easy to give up. We just knew we'd carry on always. It was never a conscious decision to start again."

You've always been ripped off. Are you flattered or or pissed off by it?

"A bit of both I think. We get it all the time so you tend to get used to it! Everyone rips people off, but they tend to copy us straight off without changing it at all like most would. I'm so used to it I never notice. I leave it to me man to tell me. She went barmy about Depeche Mode's last single. I never noticed till she told me it sounds exactly like Confusion! The way we do things is thus - (boring technical bit!) - followed by fast stuff. We start going 'yeah! Lets go and do something incredibly fast and raunchy but we end up with something totally different to what we'd planned originally. I must admit, I rip off bass lines all the time. Emma, by Hot Chocolate has gone straight into 'Thieves Like Us'."

Hypocrite! So you make tones of money?

"We made £30,000 out of "Love Will Tear Us Apart" (Paul Young's version - royalties). But we'll get more from him soon - he's number 1 in Germany so the overseas royalties should be big! James Last has applied to cover Blue Monday which should be interesting, let's say! Nobody else has asked to cover anything but everyone's ripping it off, which amounts to the same thing, except we don't see any money!"

The "Official" New Order book - tell me the truth about it.

"By Mark Johnson? It's not official; it could never be official unless one of us wrote it really. He just tagged along - getting info from our road crew, friends etc. Anyone could do it. He pissed me off - blase. He used to swan around as though he's one of us. We don't need that shit when we're working. We felt we had to watch what we said all the time. He was too intrusive, obsessed. Bloody ridiculous!"

*The book has since come out on Proteus Books (£5.95)

and is full of mistakes (along with clippings, gig reviews etc.) Nothing to keep you in on a boring evening).

What have you lined up then?

"An LP may be out in August. We're going to Spain soon, a festival in Holland and a London date later in the year. We keep people waiting in anticipation. Give people enough to keep them, and us happy and just let it happen. We do what takes our fancy at the time. If someone asked us to play a working man's club we may do it. So long as nobody else has."

Go where no man has gone before?!

"Exactly!"

Interviewed by Steve Houghton.



I chopped off my wife's head

SINGLES:

With Frankie occupying the No. 1 spot as I write this, it's evident that production is the name of the game. Frankie are just an ordinary band with Trevor Horn's production which makes for a big sound... pity the record gets on your nerves after a while. However I dig production especially the 12" singles on Illuminated... check out Portion Control's "Go-Talk" consisting of shattered dance rhythms and harsh vocals resulting in aggressive music produced by Youth of all people. Also 400 Blows' "Groove Jumping" with its disco dance rhythms, drum machines galore and a telephone conversation whilst 25-Skiddoo's "Language" opts for conversations from films (I think!) as well as bits and pieces thrown in and held together by bassist Sketch (ex Linx). Finally on Illuminated is the Sex Gang Children's "Dieche" with words... which hints that they lack material at present - however, "Dieche" is wonderful. Talking of Sex Gang, ex bassist Dave Roberts and his Car Crash International have progressed from the whip theme to "All Passion Spent" (Crammed Discs) a quirky commercial single with musical breaks while Dave's vocals are complimented by Stephanie Payne's vocals... "Take Me To The Earth's Edge"... bobby dol they do! On to that wacky Creation label that chocoees pop and psychedelia. On the psychedelic side is "There Must Be A Better Life" - Biff Bang Pow - the man behind Creation creating surf music in Tottenham methinks - still the title is apt whilst those many X-Men with their trashability dance sounds encourage everyone to "Do The Ghoet"... should they be encouraged? Watching The Jasmine Minke playing "Where The Traffic Goes" in two foot space by a Camden Market record stall is rather amusing and the record proves that they play perfect pop music as do The Room on "New Dreams For Old" (Red Flame) making full use of extra instruments such as trombone and trumpet. Dave Jackson has one of the best voices in the country so why ignore them? Wah! have returned with "Come Back" (Beggars Banquet) and already a hit and done in typical Wah! style. While the ever constant Fall go for production with "Oh Brother" (Beggars Banquet) which according to the press release has been rewritten 12 times and before you can say Mark Riley! the next Fall single is "Creep" the most commercial song to date and very very catchy - this should be Top 10! If you fancy a journey to hell and back then "Ladder Of Lust" 12" (Jungle) by In Excelsis is for you with five tracks of sheer power. Are this band loud or what? They make other bands eat shit and you can annoy your neighbours with the loud drumming, screaming vocals and Spon's wonderful guitar. Best record cover this year as well! Talking of power, "A Big Machine" (Golden Dawn) finds Artery returning to their guitar based music aka Killing Joke. Essential! Auggang visit the land of goths and ghouls on "Solid Glass Spine" (Criminal Damage) whilst "Strip Me Down" finds the band using heavy drumming combined with atmospheric singing and chants - interesting! From the wastelands of Norway comes "Baptism Of Fire" 12" (Criminal Damage) by Ghost Riders who play good time rock 'n' roll and do a fine version of "Heartbreak Hotel". Whilst closer to home, Anorexic Dead's "Tracey's Burning" (Criminal Damage) play dark music about "a tale of woe from voodoo vocalist Phil about his dear departed loved one who disappeared while he was chained up in a military dungeon for desertion." Being from Essex it's produced by ex Hot Rode producer Ed Hollis - bet you were really interested in that fact - well I was! Onto gimmick Indians in Moscow's "Jack Pelter And His Sex Change Chicken" (Kennick)... a true story I'm led to believe while the music is bouncy electronic whilst Adele's vocals are nice. More gimmick with The Hollywood Brats (ex Boye - remember them?) doing a cover version of "Then He Kissed Me" (Charly Red) - tenth rate Heartbreakers if that's possible, gay cover - marketing ploy - does anyone care because I don't! Punk Rock... The Actives play loud power chords with heavy drumming on their "Wait And See" 12" (Quiet Records) - odd name for a record label releasing furious punk music whilst in the same style, Australia's Vicious Circle have a three track demo available - the titles "Blood Race", "Public Minister", "Police Brutality" say it all. £1 from Ruesell, 4/7a The Avenue, Balcombe, Victoria 3163, Australia.

400

Freaks RUN WILD

Finally two bands that give me great pleasure. Firstly Colour Box's "Punch" (4AD) provide variety in their disco dance rhythms and effects which sounds harder than usual in places whilst Lorin Graham's vocals are simply wonderful. Secondly Sheffield's Lipsu Facto have a 12" single out on their Zodiac label featuring "Gives It To Her" (more musical with the use of a saxophone). "Blue Angel".... a classic song with its urgency and excitement and not straying too far from their sex music evident on "Greta" and "La Femme Etait". One of the most important bands in this country.

THE PINK LABEL is looking for good young bands with exciting demo's which should be sent to Simon Down, c/o R. Trade, 61/71 Collier Street, London N1.



CARCRASH INTERNATIONAL



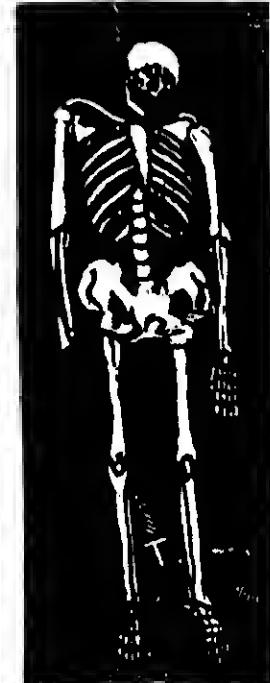
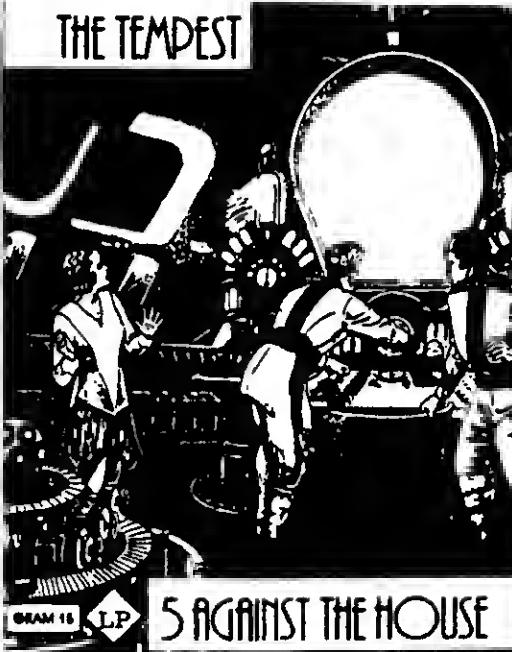
State Of Affairs - Various Artists

The best compilation cassette I've ever come across with tracks by In Excelsis, Action Pact, Cocteau Twins, Living In Texas, C.Cat Trance, Modern English, Moodists, Acifid, inc Babies, Rubella Ballet to name a few. Variety of live tracks, re-mixes, dubs etc. Fantastic value and highly recommended. £3 inc p&p from Robert King, 10 Keir Street, Pollokshields, Glasgow G11 2NW.

5 Against The House (Anagram) - The Tempest

The Tempest create music that is full of variety but not always immediate to the listener although it does grow on you. I wish this had been a mini album as it's too long but there's certainly something for everyone with its varied and interesting music while the vocals are sometimes straightforward and other times strange and haunting.

THE TEMPEST



CUTTER

"Up the ladders must we go
One rung too many
Betwixt the flow
Our myopic plight
Now turns to dust
Among the rungs
Of the ladders of lust"

Spare the final frontier....well Victoria actually where I met up with In Excelsis.... a strong band playing powerful music with hidden messages....Yes my friends look into In Excelsis for it will give you strength to do whatever you want....The two singles "Carnival of Damages" and "Ladder of Lust" are good starting points and can be continued in their few and far between gigs which are special events....Spon - guitar, Erroll - vocals, Mark - bass and Colin - drums, talked to Artificial Life.

AL: Having come together out of Ritual and UK Decay would you say the scene was incestuous?

Mark: I suppose if you said 'No', you'd speak a slight untruth but at the same time there were a lot of bands not necessarily chasing the same aims but were friendly and helped each other which is how people came to respect each other in groups.

Spon: The whole scene started with a help your neighbour philosophy....Ritual, Decay, Sex Gang....It was that spirit that carried the flag. It got burned down a little but there was an area of people with like minded attitudes.

AL: Having been in those bands and failed in the sense that they split up - what makes you think this band will succeed?

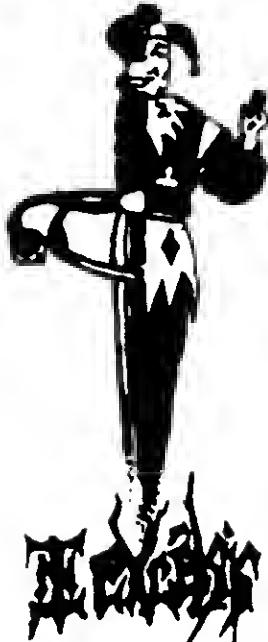
Spon: Both bands had a good innings. It's good that a band lasts a year never mind three, four or five so those bands came to a natural end and with a natural end comes a natural beginning so there's other aims and targets and this band have similar aims and targets.

AL: What are they?

Spon: The freedom of choice.

Erroll: The freedom of communication to as many people as possible as what we feel we're doing is 95% of what every member wants. It's obviously not going to be a 100% because in a band you have to give way a little bit.

Spon: We combine it for a genuine love for our music. To play this sort of music, you don't find many people just in it for financial and material gains. We think we can offer something different to Frankie Goes to Hollywood say. There's got to be bands like us and the whole alternative scene because if it completely dried up you'd just be left with Stephen Spielberg/Frankie syndrome, megamix, megacommerciality where it's away from the music and into the technical production and financial side. We're the human touch! One of our aims is to inspire people to think. One of the people listening to our music may turn out to be the future Prime Minister in this country and make the world a better place to live in which obviously everybody is trying for but we are playing our part with our music.



eccentric



outrageous

Mark: Our problem at the moment is distribution of what we do....getting the word round to people is very very difficult and in a media based society that doesn't accept what we do.

AL: You say you're trying to communicate yet your music is so loud and powerful in a live situation - surely the message is sometimes lost?

Spon: There's always that danger of course!

Mark: If you don't want to hear a message you won't and there are those people who get the record sleeves and read the lyrics for messages and then there are those people who don't realise there's a message but it drifts across to them eventually.

Erroll: And some people will find their own message in there as well.

AL: In a previous fanzine interview (Anxioua) you said that it wasn't for you to put any political beliefs down but for people to find them in the music or whatever - don't you think that's a cop out?

Mark: So many bands say 'this is what we believe in and this is our political belief and this is what you should believe in as we are right'....that's wrong!

Erroll: That's why we live in a democracy....you're allowed your way and we're allowed ours.

AL: You take bands like The Redekins, Crass etc....their beliefs are obvious.

Mark: Obviously you can appreciate bands for their political stances. If we said this is in Excalais the political party we may not have the freedom to do songs that are totally non-political and we want the freedom to go down that avenue or corridor.

Spon: Not only that, we're a band of four individuals....we've all got similar ideas but slightly different shades. If you look at our songs underneath you'll probably find a political area which we're at.

Mark: Even to use terms such as socialists, right wing, left wing, fascists....they're all too bland and prehistoric.

Spon: We need new politics for the new age that's coming. All the politics we've got at the moment are from the last century and we're heading towards the next century. Apart from The Green Party there's been no new political party. The old style politics can't cope with this new oncoming era such as automation on a very large scale and millions of people on the so called scrap heap. We're either heading for an all out war situation which I don't think will happen or some kind of internal chaos where you're burning down your local supermarket. What is needed is a new philosophy to deal with the oncoming age and it's going to take a lot of thought. What we need is something like the Labour Movement at the end of the last century to challenge the establishment such as SWP, Labour, Conservative, Free Masons, the lot!

Mark: Yes, but one needs to get one's own sense of identity.

Spon: It would have to take everything into consideration.

Mark: What is important is that we all look deeper into ourselves and never put our trust 100% in any politicians.

AL: You sort yourself out but what then?

Erroll: Try and sort someone else out!....daily staff social worker (laughs).

Spon: In our interviews we come out with a lot more ideas as we're possibly apprehensive in putting it into the music because we're in the age of confusion. This party has to be based on human virtues rather than materialistic and financial virtues because what I think you're seeing now is the collapse of the so called western civilisation.

controversial



grinding



What's going wrong in the east is that it's totalitarian but what's got to happen is an account of the individual which I suppose the anarchist movement has been advocating for years but then people have been brain washed all their lives to be violent and have hangups and true anarchy works on trust and there's not much trust to make it work.

AL: Could it happen?...there are like thinking people that need to be organised.

Spon: People climb the ladders of luat for power and greed and one just hopes that one day there'll be no need to be such a person. One day it will happen....it's got to happen for the survival of the human racs....maybe the only thing that will unify us is a threat from an extra terrestrial and we can all stand under one banner....a united earth but until then 'divide and we'll lead' or 'united we stand, divided we fall'....it's that philosophy that keeps the present status quo.

AL: Obviously you believe music is important for communication yet bands just seem to reach a certain stage eg. KillingJoke sell out the Palais and that's it or scenes like Southern Death Cult/Sex Gang/Danse Society/UK Decay are healthy for a while and then get battered down and that particular time was the best since the Ants.

Spon: It goes round in cycles....the period of time inbetween the Ants and Sex Gang was four years and let's face it if the acene was at one point all the time it would become stagnant. It needs the ups as well as the downs as you can't appreciate something if you've got it all the time. Unfortunately it is in a bad way at the moment....there are influences from the outside such as the record industry which is now 30 years old and people are moving towards computers and high tech machinery.

Erroll: People aren't as rich as they used to be.

AL: People are more selective but then when free events are put on such as Brockwell Park everybody gets really drunk.

Spon: I've never seen so many punks in one place.

Erroll: Waa thers a meassage thers? Have they gons homs thinking that was good we could do something together?

AL: You feel stronger....if people could pull together more often.

Spon: It's down to people putting on gigs. We need a new gig circuit in London for a start.

AL: You haven't played many gigs - is it a problem?

Spon: It's a problem not only for us but for all walks of banda with gigs closing down, promoters paranoid about putting on certain types of bands because they fear trouble.



The discussion continues about people putting gigs on off their own backs....the advantages/disadvantages and the main problem....moneuy!

AL: Can you tell us the story of the first single and the sword hanging over our heads?

Mark: You've got four songs...."Carnivul of Damocles", "The Sword", "One Mans Heaven", "Rows" and one way or another they're linked around the Sword of Damocles. We depicted the sword as being good or evil hanging over your head as written on the Greek table....on the cover you've got the joker holding the sword.

Erroll: The joker in our eyes representing High Almighty, Government or whatever....something powerful which we don't like in their hands and while we're walking the streets talking to people, sitting down there's something at the back of our minds and somethings going to happen to us.

Spon: All this around here, Victoria, Houses of Parliament - can all be destroyed by the push of one hand and that's just one area of the sword hanging over your head.

Mark: It can be whatever you read it as.

Colin: It could be a situation you're in at a certain time of life.

Erroll: We personally aren't the people who are going to grab hold of the sword but us as people....the general population are going to grab hold of this sword and twiat it the other way against the no-gooders!

Spon: The sword is double edged.

Mark: There's two sides to the story....the idea of the whole EP was to recognise the sword over the top of you. You've got the strength to grasp the sword and use it against those that are hanging it above you.

Colin: Create your own destiny rather than let people do it for you!

Spon: I think that all like minded people should form a network and start writing. This country's kept in power by wheels within wheels....society within a society....little do you know we're not run by the Conservatives or Thatcher but run by the hidden puppet masters with hidden silly hand shakes (Free Masons) - why is it that young people don't get together and form some kind of alternative masonic society for just keeping contacts.

Discussion moves to the theory told to me that Dennis Thatcher being a Free Mason and is telling Maggie what to do and hence the Free Masons are running the country rather than just being in subtle positions of power.

Mark: Not many of us are in important positions of power.

Spon: It depends what you call power....it's power over people or power because you've got money....strength through music....counter balance the Forces against us by forming our own brotherhood that takes into consideration unemployment, youth, integrity, trust and opinions....these are just ideas and one hopes the youth of the nation and the world although demoralised will rise to the occasion and take advantage of this fertile ground.

AL: (Changing subject) What was the inspiration behind the second single particularly "Love Lies"?

Erroll: We want to keep our options open....why narrow our style? We're allowed wider scopes which is why "Love Lies" is there.

Spon: Why should we confine ourselves to a philosophical or political statement.

Erroll: That's what's wrong with young and up and coming bands at the moment. They restrict themselves to one type of music and are not willing to explore music.

Mark: On both singles we've used a violin, cello, set of spanners a lampshade, a clothesstand, and a 12 string guitar. We always try and do something different.

Sequences
S
thriller

